Literary Review of the World – Politics and Art – how Politics is in fact with Panasonic living and Mass Arts

By Shomit Sirohi

Introduction

When culture is understood – Cuba is shot in Panasonic images and also curated into the highest debates in its history and is in fact an image of failure to Spain – but is in fact more like the film I made recently – where “la pointe” as Cortazar argues he means go in a completely experimental direction actually of a mass art and political art of Fidel reading with Che is how to see it as an image of them as leaders in Cuba – a Map which describes Cuba as in one angle – a colonial history and in

fact a trading possibility with the European world – but in fact also impoverished – but a mass revolt – as Retamar argues “When we see Cuba today, it is an image of resistance, I mean resistance is also a black man running to catch a bus, I mean we are revolutionary in Cuba.” Now that is the point in literature – how experimental it gets is to ‘le pointe’ the film in the direction of a highest utopianizing in Cuba or Algeria.

The theory of literary production converts it to le pointe which means point out the point of in fact eels in From the Observatory by Cortazar for Cuba – images speak like that and be modernist it ends with – that is le pointe which means the point to be made – be highly modernist and experimental – that is cinema’s duty.

I. Theory of Literary Production with Bolano, Faulkner and V.S. Naipaul

Producing a literary object with these recent and older authors for a literary concept and review of the world is to produce – diaspora, communities and even histories and travels and migrations, even finally other objects like – cultural confluence, and cultural interactions, finally even cultural formalisms like Andalucia and Catalan languages which finally also adds a number of cultural styles.

II. The World of 19th century Novels on Capitalism

The literary concept here is about crowds and proletariat and history and ships and travels and such a

long colonial history. It means in fact how Europe underdeveloped Latin America and created a backwardness – though it also meant to be about in one concept – a type of Christianised and beautiful colonial architecture and even the most beautiful Churches and living cultures.

Now in fact we can make a comment to understand literature's point – unequal exchange actually – how in fact metropolitan capital in America and Europe is different from peripheries and post-colonial countries – but literature is then also about – a different vision altogether – why not appeal to success in the overall sense – how in fact "images are more artistic" as a literary object it means the proletariat and crowds.

In Cortazar the literary concept is in fact experimentalism and such gazes – which Bolano argues should be Brujillia and Mexican Communist party like images.

III. Utopianising

So literature is about utopianizing more and more – these cultural styles and communities, even black communities then are living well in the world – and it also means in fact that the world review in literature is this cultural vision.

Now when one argues for objective crises in situations like Uruguay's Montevideo or even in Havana – it has become Brujillia which means in a sense something like beautiful, or

Crazy/Beautiful forms of life in California – which means be open to Havana and live it like a Panasonic image.

This is culture and cultural understanding in literature – we argue the world is like this in Brujillia and Hispanism – it is each culture, and each world as languages – Spanish spoken in Cuba makes it a creative center of in fact imperfect cinema these days. The long criticism of Cuba is in fact then mixed into a film recently by Sirohi – it talks about an Argentine intellectual who is living and working in the 1960s Cuba and means in fact that it is poor and poorer in fact that say Spain – but it also means in a mixed footage of Communist debating and culture – that it has images of Fidel and Che debating what is culture in Cuba – it

shifts immanently to today, where in fact creative film schools and even housing on Deterior and a lot of Greek architecture is being found and lived in.

IV. Form

How in fact Cuba is different from Spain is a major debate in Hispanic studies.

Naipaul argues – in his writing on colonial histories, and plantation histories, even Carribean histories – this is historical locations in fact he means “Cuba is about plantation history” he means see it as that pristine a rum drinking and plantation culture, which is also Ortega y Gasset – his own view is surprising – he is more with Cuban modernism than Spain and asks if he can be with Padura.

V. Padura

The literary object finally is about Trotskyism in the past and political communities in the present – he also means poverty in Havana, but his object would be – political forms – something like Eisenstein or in fact Pontecorvo – he means Cuba is a political art.